



Camille Bombois

Pont de la Chaussée à Montargis, c. 1944

Oil on canvas, 46 x 65 cm

on recto, lower left, signed: "Bombois. C. Me"

on verso, frame, lower left, handwritten label: "(...) 63⁵ x 44⁵ / M (...) Petit en 9 ½, / (...) or fin di ca..."; lower right, inscribed in pencil: "1"

on stretcher, upper left, inscribed in pencil: "(Pont de la Chaussée) (à Montargis)"; in black: "22446"; upper right, in red: "D.G."; far right, in black: "70.M.[?]" ; lower left, in red: "D.3266"; lower right, in blue: "X"; in red: "X"; on vertical stretcher, at top, in pencil: "1"; in white: "DG8"; at centre, in white: "65x45"; below, in white: "5Kos"

on canvas, inscribed in red: "No. 3"

Provenance:

By 28 April 1944: with Raphaël Gérard, Paris (per Cornelius Gurlitt Papers)

By September 1953: Hildebrand Gurlitt, Dusseldorf (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Exhibition:

Exposition Camille Bombois. Galerie O. Pétridès, Paris, 28 January–12 February 1944. [no. 3, ill.]

Primary sources:

Correspondence Hildebrand Gurlitt – possible reference:

20 March 1947 [vol. 6, fol. 58]

Cornelius Gurlitt Papers, Salzburg:

Photographs, no. 17.1_F1701 [n.d.]

List Raphaël Gérard, reference no. in process, 28 April 1944, [item no. 1]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [item no. 1]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/081

Further sources consulted (selected):

Hans F. Secker. "Camille Bombois–Paris," pp. 136–144. In: *Deutsche Kunst- und Dekoration*, vol. 34, no. 7 (April 1931).

Tableaux modernes, aquarelles, pastels. Auct. cat., Hôtel Drouot, Paris, 19 February 1932.

Tableaux modernes, aquarelles, pastels. Auct. cat., Hôtel Drouot, Paris, 3 May 1935.

Tableaux anciens et modernes, gravures, aquarelles, gouaches, par ou attribués à Augustin, Bando, Bailly, Bombois [...]. Auct. cat., Hôtel Drouot, Paris, 18 June 1941.

Collection of Mr. and Mrs. Maurice J. Speiser: Modern art, paintings and sculptures. Auct. cat., Parke-Bernet Galleries, New York, 26–27 January 1944.

Uhde, Wilhelm. *Fünf Primitive Meister: Rousseau, Vivin, Bombois, Bauchat, Seraphine*. Zurich: Atlantis, 1947.

Crnković, Vladimir, Eva Karcher, Dorothee Messmer and Hans F. Secker. *Camille Bombois*. Bönningheim: Wachter, 1999.

Archives de Paris

Archives Durand-Ruel

Bibliothèque Kandinsky, Paris

BNF Richelieu – Estampes et photographie

Business records Hildebrand Gurlitt

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Entartete Kunst"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

A bridge reflected in water below is a recurrent motif in Bombois' œuvre.

The inscription "No. 3" on the canvas verso refers to the Bombois exhibition mounted by Galerie Pétridès in 1944. According to the exhibition catalogue, the show featured the artist's recent works. Although the painting does not appear to be dated, we may assume that it was executed in the immediate period prior to January 1944.

This work was one of over 70 works with the art dealer Raphaël Gérard in Paris in 1944. It is unclear whether at the time Gérard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gérard. It is conspicuous that an inventory of works with Gérard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gérard works that he had acquired in occupied Paris, with the intention of moving these objects at a later date.

In 1953, some of these works were shipped to Gurlitt in Dusseldorf, while others remained with Gérard until 1957 (at Gurlitt's cost). The inscription "1" on verso refers to two inventories of

artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as “Bombois, Le Pont” (1944) and “Bombois, Die Brücke” (1953).

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 17.1_F1701 is a reproduction of this work.

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